

DIME NOVEL ROUND-UP

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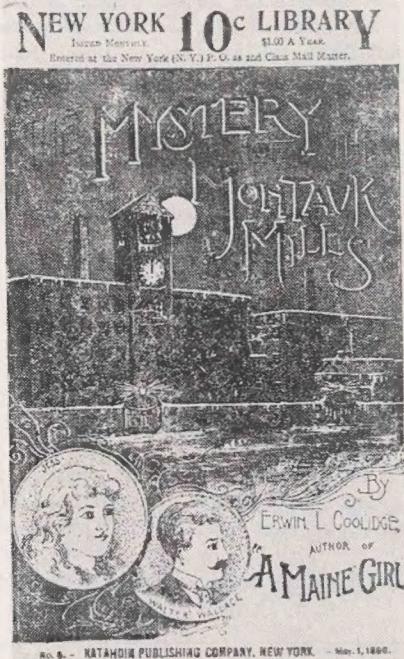
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Reprinted By Popular Demand

Some Publishing Patterns In The Street and Smith Dime Novels

By J. Randolph Cox



DIME NOVEL SKETCHES #223 NEW YORK 10 CENT LIBRARY

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Some Publishing Patterns In The Street and Smith Dime Novels

By J. Randolph Cox

Rolvaag Memorial Library, Saint Olaf College

Research into the world of the dime novel is something of an archeological effort. The artifacts are there, but the historical context can only be produced after a considerable amount of study. And it is the historical context which is needed to bring life to the fragile publications once so much a part of the everyday life of readers of American popular fiction.

To learn the names of the writers of individual novels is one thing. To understand the decisions which went into the planning of a series of novels requires an insight into the work of the editors. Far too many of these are unknown to us. For every Glynn, MacLean, Dreiser or Stratmeyer, of whom we know, there must be many of whom we know nothing.

What expertise did they bring to their jobs? What prompted the launching of a "Diamond Dick, Jr." weekly or the cancelling of "True Blue"? Who assigned a given writer specifically to one series instead of to another?

Until and unless we discover the memoirs of some writers and editors themselves we may not learn the answers to these puzzles. By studying the patterns of one aspect of dime novel publishing—the reprint—we may discover a bit of what it was like to be an editor for Street & Smith at the turn of the century.

Like the television re-run, the reprinted dime novel was a fact of life and an important economic factor for the publisher. The market demanded a story every week, but it sometimes paid the publisher to reprint an older story instead of paying for a new manuscript.

There were two basic types of reprints, internal and external. Internal reprints were those created when the early numbers of one series (the "Nick Carter Library," perhaps) were reprinted within the same series four or five years later. External reprints were those when a story from one source was used in another series. Using stories from the "Nick Carter Weekly" in the "Magnet Detective Library" is an example of external reprinting. The readership of the "Nick Carter Weekly" differed from that of the "Magnet Library."

Publishers didn't usually advertise that they were reprinting stories, especially ones that were twenty years old. In 1912 Street & Smith did put the phrase "Reprinted by request" on the Dr. Quartz stories they ran in the

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"Nick Carter Weekly," and this may have been true. Quartz was a popular character and many readers may have wanted the chance to read all of the stories about his encounter with Nick Carter.

The devoted readers of a series, the person who bought and read each issue, would have noticed stories coming around a second or third time. The publishers may have counted on familiarity not breeding contempt. Street & Smith made regular use of material which had been published previously by other companies, by buying the plates as well as the rights. It was business as usual when they secured the reprint rights to over half of the stories in Norman L. Munro's "Old Cap. Collier Library."

It was 1902 when Street & Smith began buying stories from "Old Cap. Collier Library," with the intention of using them in their popular detective series, the "Magnet Detective Library. They completed their transaction four years later.

As the oldest dime novel series devoted specifically to detective fiction, the "Old Cap. Collier Library" was nearly the longest-lived. Eight hundred and twenty-two issues were published between 1883 and 1889, so it had not been out of business for many years when Street & Smith bought the Munro material. Named for the central hero of some of the titles in the Library and the pseudonym used on other titles, the "Old Cap. Collier Library" was basically an anthology series like its competition from Frank Tousey, the "New York Detective Library." A close examination of any available issues reveals the Library logo is correctly punctuated with a period after the "p" in "Cap."

H. W. Ralston, later vice-president at Street & Smith, recalled that purchase in a memo.

We have referred to our purchase of hundreds of stories published by Norman L. Munro in his Old Cap. Collier Library. Here were detective stories in masses for the masses. Here was a library of 800 titles of which we purchased 481!

Well seasoned detective story writers many of whom had written for Beadle & Adams, Street & Smith, Tousey and other publishers of detective nickel libraries, gave Cap. Collier of their best. They were craftsmen who knew how to make their stories whistle with interest and suspense.

Fortunately, records of these 481 titles and the publications in which they appeared were preserved in the Street & Smith Archives. Editors and their assistants read the 481 titles and passed along their recommendations in memos. A few of these have survived. From this we can imagine what it was like to sit in the editorial offices at Street & Smith and decide how to fill the pages of a series of paper covered novels for the newsstands of a nation.

All 481 titles were not purchased at the same time in 1902. A memo dated September 28, 1906, lists 17 stories "selected" by Street & Smith for which "copyright and all rights" were to be purchased for the sum of \$170.00, or \$10.00 per story. The economic advantage seems apparent. Gilbert Patten, in his autobiography, tells of haggling with Edward Stratemeyer over being offered \$100.00 for a story for "Good News." Patten held out for \$150.00 and got his price.(2)

There was no strict sequential use of the "Old Cap. Collier" material relating to their original order of publication. Stories which had the strongest appeal to the editor were chosen first. The idea was to sell books. Ralston's memo suggests that the publisher felt there was life remaining in stories from a series which had lasted nearly two decades. Stories were selected, not pulled off the shelf of the stock room at random. Publishers were not always that scrupulous with material they reprinted. It was a common prac-

tice to bind together signatures from one book and use them as fillers in another without regard to consistency in typefaces or continuous pagination.

The titles of the stories were often changed when they were reprinted, but the name of the author was often retained. Even the pseudonyms were preserved. There seems to be no pattern to the retention of the names of the detectives. Some were changed, some were not. "Old Spicer" was the name of both author and detective on the first story to be reprinted and both survived. The publisher may have expected a name familiar to long-time Old Cap. Collier readers to be a means of drawing them to the Street & Smith line.

The first story to be reprinted was Old Cap. Collier, 335, "The Blood-Stained Glove; or, The Dead Man of Morris Cove," by the Author of "Old Spicer." Originally published January 21, 1889, it was dated September 24, 1902, when it was reprinted as Magnet Library 255. The new title was "The Sport of Fate; or The Mystery of Fort Hale, by the Author of "Old Spicer." By the standards of the day, the story was not "dated," only thirteen years having passed since its initial publication.

In the course of the next five years, ninety-two Old Cap. Collier titles were used in the Magnet Library.(3) An additional sixty-eight numbers in the New Magnet Library(4) were taken from the Munro publications. The total used was 160. A few numbers in the Street & Smith series were comprised of combinations of two Old Cap. Collier stories, but most were direct reprints, one to one. The remaining numbers were original novels or taken from other sources, primarily the Nick Carter Library and the Nick Carter Weekly.

Street & Smith expected to use as many of the Old Cap. Collier titles in their inventory as possible. Within a week of the publication of Magnet Library 255 the publishers launched a new weekly, Old Broadbrim. The records indicate eighty-eight numbers of Old Cap. Collier were set aside to be reprinted in the new weekly, but just under fifty were actually used.(5)

This second publication, created expressly to make use of the newly acquired inventory, differed from the Magnet Library. First of all, it was not in the paper-covered novel format, but the nickel weekly format. Instead of an anthology series, Old Broadbrim published stories devoted to the exploits of a single detective hero. The appeal was clearly to a more youthful readership. The varied stories from Old Cap. Collier had to fit into a relatively rigid format. Stories had to be chosen that could fit without an excess of rewriting.

But even two publications weren't enough. One month later (November 15, 1902), Street & Smith launched another new series designed to use up the Old Cap. Collier material more quickly. This was the New Secret Service Series, a paper-covered novel series which resembled the Magnet Library.

Ralston's memo already quoted in part concludes on a note of pride over the new venture:

While we used many of the Cap. Collier stories in our other lines, we realized we would have to start something new to make use of the huge number we had acquired. Therefore beginning November 15, 1902 we issued the New Secret Service Library (sic). We used about 80 of the stories in this way and for several years the line was regarded as one of the most outstanding series of detective stories. It was on every newsdealers shelves.(6)

All but seventeen or eighteen numbers of the seventy volumes in the New Secret Service were taken from the Old Cap. Collier Library, but hardly as many as the "about 80" to which Ralston referred. At least ten titles beyond No. 70 were planned for the New Secret Service Series before word

came that it was to be cancelled. All were to use Old Cap. Collier stories.

At the beginning of 1903, ten Old Cap. Collier stories were used in Jesse James Stories (7); Boys of America used up four others.(8)

Even these series were not enough to use the surplus of material from Old Cap. Collier. In 1903, Frederick R. Burton, Frederick W. Davis, and William Wallace Cook had been regular contributors to the Nick Carter Weekly. With 329 the publishers substituted Old Cap. Collier stories, revised to fit the Nick Carter format. From that issue, dated April 18, 1903, until number 371, dated February 6, 1904 a total of forty-three stories were used in this manner.

Far too often it has been suggested that stories were reprinted in the dime novels in a haphazard manner. An editor in need of copy for next week's Magnet Library according to legend, would go to the shelf in the stock room, pull off the first text he saw, mark it up, and send it down to the compositor. This theory suggests that readers would buy anything, good or bad, which the publishers offered. In reality, the readers were never quite that gullible, and the publisher never quite that casual.

The publisher wanted to sell books. To sell books meant finding material which appealed to the class of reader he wished to reach. The Magnet Library and New Secret Service Series were intended for adult readers, the Nick Carter Weekly was intended for juvenile readers. The stories were selected, not pulled off the shelf at random. A few reports from editors, publishers' readers, and other individuals remain to give us a sense of how selections were made.

A report on Old Cap. Collier 223, "Mordaunt the Miner Detective; or, The Parricide's Daughter," by F. Lusk Broughton (November 22, 1886) reads: "All right for Magnet. Let Mordaunt play detective in first part when he gets into trouble, bring in 'Fox' (chief detective) and let 'Fox' wind up case. Change ending where Mordaunt has all the plums. "Fox ought to be the star."(9)

The book was revised and published in Magnet Library 379, February 8, 1905, as "Confederated Rogues" by Dick Stewart. The detective was changed to Tony Clarke. Stewart was one of three house names created for the reprints of Old Cap. Collier stories in the Magnet Library. (The others were John K. Stafford and Inspector Stark.)

Another report, this one on Old Cap. Collier 60 ("Hardscrapple, the Detective; or, Tracked by a Hair," by Bernard Wayde, late 1884) advises

Good detective throughout . . . easy . . . readable . . interesting. Will have to be edited. The names of the characters are somewhat crude and it would strengthen the story greatly if they were changed.(10)

The report was signed by a name which appears to be "Rothstein." His advice was taken about the changing of names for it was added to the "Old Spicer" series in the Magnet Library under the title "On the Brink of Ruin; or, Saved from Crime.(11)

There is evidence to support the theory that the stories were read carefully, with a critical eye to the new readership. A story was not assumed to be right for the Street & Smith readers merely because it had appeared in the venerable pages of the Old Cap. Collier Library. "The Swinging Death is considered to have nothing special to commend it, though it is as good as the average Cap. Collier yarns we have been using in the Magnet Library . . . The detective is by no means a Nick Carter. He talks too much and gets beaten too often.(12)

No story with this title has been found in the Old Cap. Collier Library so this memo, undated and unsigned, may refer to an original manuscript or a story

to be reprinted from some other source.

The most critical memo among those found in the Street & Smith Archives reads:

Do not use stories by 'the author of Donald Darke' unless absolutely necessary. The English is so bad they have to be practically re-written.(13) Not all of the stories in the Old Cap. Collier Library were signed by "the Author of" some previous story. Lieutenant Carlton, Gilbert Jerome, Bernard Wayde, E. C. Derby, Mark Merrick, Warne Miller, Eugene T. Sawyer, Maro O. Rolfe, and others wrote for Old Cap. under their own names. The same names were often retained for their stories which appeared in the Magnet Library or New Secret Service Series used Mayde, Derby, and Carlton regularly. When a story "by the author of Donald Darke" was used in the New Secret Service Series, the author turned out to be E. C. Derby.(14)

Where house names were used on the series in which the Old Cap. Collier stories were reprinted, the original authors lost their identities. Capt. B. S. Herbert, Lieut. Carlton, W. I. James, Major A. F. Grant, Mark Merrick, Detective Sergeant Erdby, and Allan Campbell all became "W. B. Lawson" on the stories used in Jesse James Stories. Old Cap. Collier became "The Author of 'Old Broadbrim'" for the stories used in that weekly. And Police Inspector Woglom became "the Author of 'Nick Carter'." In each of these last instances the stories chosen had to be such that they could be adapted to an existing series in which a continuing character was the common denominator. The protagonists in the ten numbers used in Jesse James Stories had to become train robbers in the Jesse James tradition; Old Cap. Collier had to become Old Broadbrim; Dick Sparrow had to become Nick Carter. Character delineation often was not strong enough in either publication to make this alteration difficult.

"Sergeant Detective Sparrow, L.J.C.; or, The Thugs of New York," by Police Inspector Woglom was published on Dec. 10, 1883 as No. 62 of Old Cap. Collier. July 4, 1903 it was reprinted as Nick Carter Weekly 340, "Nick Carter's Night Watch; or, Working in the Dark."

The original story fills thirty-nine closely-printed pages and is divided into twenty untitled chapters. The Nick Carter version is twenty-eight pages long, the print is clear and legible, and there are fifteen chapters with titles from "Prepare for the Worst," "A Clever Disguise," and "A Startling Revelation," to "Restored at Last."

The cover illustrations bear a startling similarity. The Old Cap. Collier shows a room with a man making an escape through the window with a dog barking at him. In the center is the detective, Dick Sparrow, a police whistle to his lips, firing point blank at the fugitive. To the right is a young lady looking distressed with her arms raised above her head. At her feet is an undetermined object, possibly a wig or false beard—possibly cast aside by the detective. In the background are two helmeted policemen battering down the door. Caption: "Dick Sparrow, the Detective," cried Skip Brodie, dashing through the window, carrying away sash and all."

In the Nick Carter illustration there is a room with four burglars caught in the act of trying to open a large safe. One of the men is crouched on top of the safe, two carry lanterns. On the floor are their tools: a drill and a pipe wrench, and an open satchel. Nick Carter stands toward the rear of the scene, a whistle to his lips, a revolver in his left hand. In the background is a roll top desk, along the wall is a book case and a window. A map of a coastline hangs on the wall above the desk. Caption: "The rascals began to stow the money away, when Nick Carter sprang into their midst, revolver in

hand, saying: 'Gentlemen, escape is impossible!'"

A comparison of the texts show some obvious changes as well as the substitution of the name "Nick Carter" for "Dick Sparrow" wherever it appeared. Chapters 5, 7, 9, 13, and 15 of the original story have been dropped and the chapter divisions in the new story have been altered. There is a subplot in the five deleted chapters that must have appeared superfluous to the Nick Carter editor. A reference to two actresses "Clara Morris" and "Mary Anderson," familiar to readers of 1883, have been deleted for the reader of 1903. Corrections have been made in the Nick Carter story to maintain consistency. (A man named Hilton Field is sometimes referred to as Mr. Hilton and sometimes as Mr. Field. This appears in the new story only as "Mr. Field.") In the original, Dick Sparrow marries Mignon Field, the heroine; in the new story, Nick Carter settles for being paid by check for his services. Some further editorial changes were made when the story was republished in the Magnet Library in 1905.(15)

One of the difficulties in making the transfer of a story from Old Cap. Collier to Nick Carter is the problem of fitting the one story into an existing formula. This has not been observed entirely. Secondary characters (such as Chick or Patsy or Ida Jones) do not always have counterparts in the story being reprinted and must be omitted. Dick Sparrow's reactions in given situations are not quite those which Nick Carter would have. Figures of speech and colloquial expressions used by both detectives are often at variance to each other.

Although more work needs to be done, perhaps we can draw some tentative conclusions at this point. The systematic reprinting of material served a basic economic purpose. A new manuscript might cost \$150 whereas a reprinted story could be used for a fraction of that amount. But what lead to the agreement between Norman Munro and Street & Smith? Was it initiative or policy that lead an editor to seek out material first produced elsewhere and to strike a deal for the reprint rights with that publisher? What effect did the systematic reprinting have on other publications which the firm issued? Did the money saved go into the improvement of the corporation and its products? What effect did this have on aspiring new writers who might climb the stairs to an editorial office in Manhattan to offer a new manuscript only to be told that the company wasn't buying this year?

We need to study other factors: which authors were reprinted most frequently, the audience for which the stories were intended, the extent to which changes were made to the stories before they could be reprinted. How many topical references needed to be changed for a story written in 1883 to be read with understanding in 1903? Unlike the rewriting of the Hardy Boys where descriptive details have been deleted in favor of a spare outline, the editing and reprinting of dime novels retained the elements that had made the stories worth publishing and reading in the first place. Twenty years of Old Cap. Collier Library stories found new life in a decade of Street & Smith publications, by choice not by accident.

Notes

1. Street & Smith Archives. George Arents Research Library. Syracuse University.
2. Gilbert Patten. "Frank Merriwell's 'Father'." (Norman: University of Oklahoma Press, 1964) p. 163.
3. Beginning with number 255 (September 24, 1902) and concluding with number 481 (January 30, 1907), most of the odd-numbered volumes of

the Magnet Library can be traced to sources in Old Cap. Collier.

4. Numbers 485-734; February 27, 1907-December 7, 1911.
5. Old Broadbrim began October 4, 1902 and ended with number 51, September 19, 1903, when the title was changed to Young Broadbrim Weekly. The Young Broadbrim Weekly ran for thirty issues between September 26, 1903 and April 16, 1904. Issues were numbered 52 through 81. The title character was Harry Wilson, alias "Young Broadbrim" and a protege of old Josiah Broadbrim, the Quaker detective who had figured in the first 51 numbers of the weekly. These last stories were primarily original stories and not drawn from Old Cap. Collier.
6. Street & Smith Archives.
The new series was named for Street & Smith's original paper-covered detective novel series of more than a decade earlier. The original Secret Service Series published 62 numbers, among which were the first book-length Nick Carter stories drawn from the New York Weekly and the Nick Carter Library. The New Secret Service Series issued only a few volumes more than its predecessor. The final volume was number 70, dated March 25, 1905. Like its predecessor it was an anthology series which did not feature the adventures of a series character.
7. Numbers 90-99; January 24-March 28, 1903.
8. The memo in the Street & Smith Archives refers to it erroneously as the Jesse James Weekly.
9. Street & Smith Archives.
10. Street & Smith Archives.
11. Number 279, March 11, 1903.
12. Street & Smith Archives.
13. Street & Smith Archives.
14. Old Cap. Collier Library 255 became New Secret Service 37.
15. Nicholas Carter. "The Plot That Failed." Magnet Library No. 405, Aug. 16, 1905. (Republished as New Magnet Library 1191.)

LETTERS

Dear Eddie,

Just received the October '86 DNR, and—as always—I was so interested in and impressed by Stanley Pachon's vast knowledge of Horatio Alger's literature life and lore. For a long time I've been trying to persuade Stanley that if he would write a book covering all he knows about Alger it would surely be a definitive work that would be enriching to all of us. Perhaps you and the DNR readers can convince him of the tremendous value of such a book.

Cordially, Ralph D. Gardner

NEWS NOTES

Long time HHB member Darrell C. Richardson has written two books, one about Kentucky mountaineer James Anderson Burns, better known as Burns of the Mountains. The history of the Baker-Howard feud is given in some detail, the title is MOUNTAIN RISING. The second volume, DAWN COMES TO THE MOUNTAINS, contains some 130 pictures showing life in the valley of Oneida in Kentucky. Both are available at \$17.00 each from the Mountaineer Press, P. O. Box 67, Oneida, Kentucky 49072-0067. I've already ordered my copies.

THE INNOVATIVE MR. GLEASON

By Stanley A. Pachon

Boston can be regarded as the birthplace of illustrated journalism and to Frederick Gleason belongs the honor of launching it. This was "Gleason's Pictorial Drawing Room Companion." This was patterned somewhat after the English 'London Illustrated News' as far as the illustrations but Gleason's publication carried more fiction and other literary items. It started with a circulation of 5000 but not long after Gleason was printing over 100,000 copies per issue. In 1880 Gleason was interviewed which gives a very good account of his publishing career. It is given here verbatim:

"I commenced the publishing business in 1842 in the old Scollay Building, Boston, issuing from there a number of novelettes and other cheap works. In 1843 I established the Flag of Our Union, the first really literary paper of its class, which soon brought hosts of imitators in the field, all of which ceased publication long ago. While I say there was no really literary enterprises in the field at the time I started The Flag of Our Union, I mean by that, of its kind. The "Olive Branch" a Methodist concern was being published at that time, and contained one or two stories but was principally made up of religious matter.

"About 1850 The Flag of Our Union had a large circulation, from which my income was \$25,000 per annum. Having long been a lover of pictures, I conceived the idea of publishing a paper in this country, similar to the London Illustrated News. After giving the matter careful consideration I determined to commence its publication, relying upon my \$25,000 income from The Flag of Our Union to push it through to success. I commenced with an edition of 52,000 copies and it steadily increased until I sold out to M. M. Ballou in 1854 when it had a circulation of 100,000 copies and the Flag 85,000 copies. My income at that time was \$50,000 per year.

"In 1851 Henry Carter, more familiarly known at the present day as Frank Leslie, came to me in search of employment. He claimed to be able to improve our cut impressions by a system of overlaying, then unknown to me. I hired him, but soon found out he was not thorough at it. I got a man by the name of Hart to take his place and put Leslie in charge of my engraving department. He remained in my service two years probably, when he left and went to New York. He was not at all popular with the men. At that time there were really no engravers or artists of note in this country, so I had to take anyone that came along and educate them up to the requirements of the business. I had to get work done in New York, Philadelphia and wherever I could to get the paper out on time. When Jenny Lind was in this country and Barnum was at the height of his fame I got out a special edition in gold bronze out of friendliness to Barnum, with whom I was intimately acquainted. Shortly after this Barnum came into my establishment, where Horticultural Hall now stands and expressed a very friendly desire to be shown over the establishment. I said I should be very happy to show him about personally, which I did. He said he was highly gratified, and in departing invited me to visit him at his residence in Connecticut. About ten days afterward I received a letter from him, which ran something like this: 'Little did I think I'd go in the same business you are in so soon after we last met. Moses Y. Beach's two sons and I propose to start an illustrated paper in New York. I hope it will not interfere with our friendly relations.'

"I sat right down and wrote him in the most friendly manner a letter advising him not to enter upon an enterprise that he knew nothing about. At

that time I employed an agent in New York, a Mr. French, to place my papers on that market. There were no news companies for that purpose then as now. Shortly after I wrote Barnum he met Mr. French in a New York barber shop and said to him, 'I understand Gleason don't like my going into the illustrated paper business. He better look out. I'll bet any amount I'll run him out in six months.' The barber shop was a very public place, and French wrote to me of the meeting. I immediately replied, 'bet him any amount to ten thousand dollars he can't run me out in six months.' French went to Colonel Fuller, editor of the Mirror, a popular paper at that time in New York, who was not friendly to Barnum, and stating what had occurred, requested him to take the money and make the bet. This just suited Fuller who wanted a chance to cut Barnum. Together they called on Mr. Barnum who backed down completely. He said perhaps he had spoken too hastily, etc. Colonel Fuller then twitted him with backing down and bid him good day. The master rested here for some time when Mr. French wrote me again stating that Barnum proposed to undersell me when they came out. I went right on to see about it. Mr. French had secured a circular of Barnum's giving the price of the paper at three dollars a year and six cents per copy. My paper was then selling at four dollars and ten cents. I called upon Mr. Beach and asked him if he was going to undersell us. 'Oh, no,' he answered, 'we haven't fixed the price yet. There has been some talk about it, but we haven't made up our minds about it.' I then told him that whatever he put his at I should make mine the same. I came home and set a press at work night and day running off thousands of circulars containing something to this effect, 'In consequence of the increased prosperity of our Pictorial and the Flag of Our Union, we have decided to reduce the price of these publications. The Pictorial to three dollars per year and six cents per copy, etc. etc.' The publication of both papers instantly doubled.

Leslie after being discharged by me worked in with Barnum. Their first number appeared but it looked common and was a poor thing. It was called Barnums Illustrated News. The second issue of the paper looked better. About five months after they commenced Mr. Beach came to see me. He wanted to know if I'd raise again the price of my paper to four dollars and ten cents and they would do the same, or cut the paper down to eight pages, and let the price remain as it was before. I replied that I was perfectly satisfied with the way things were going and that I would not do it. On the first of the following month, they cut their paper down to eight pages. I immediately wrote a lot of newspaper squibs, something to this purport, and had them published throughout the country, 'We have received half of Barnum's paper, we wonder who has the other half.'

Barnum came to Boston and published a letter in the Transcript saying I'd not treated him fairly, etc. I replied, cutting his letter all to pieces. The press took the matter up and gave him a terrific dose. His paper instantly jumped back to sixteen pages. Not long after this he approached me through a mutual friend, Dr. Hitchcock, with a proposal to buy him out. I met him in pursuance with an agreement with this party in New York. He greeted me cordially and said, 'Now friend Gleason let's bury the hatchet. Our friend thinks you'd better buy me out.' I agreed to bury the hatchet, and after examining their establishment offered them \$10,000 each to close the whole thing out to me. They said they had been offered \$30,000. 'Take it gentlemen,' I said, 'I won't give you any more. It's impossible,' said Barnum, 'it has cost me \$70,000.' I refused to give them any more, but agreed to come in next day. Then they said they had concluded to take \$15000! I refused to

go above my first offer and was about to leave the room when one of them exclaimed, 'Stop! Stop! we've concluded to sell to you.' Writings were immediately drawn and the paper stopped publishing with the next issue.

In selling my establishment to Ballou I bound myself not to enter the publishing business for fifteen years afterward.

Ballou, however, in buying of me had to mortgage everything right back to me. Four years afterwards I made arrangements to commence the publication business again. Ballou changed the name of the Pictorial to Ballou's as soon as he got possession and used inferior cuts, which were great mistakes, and the paper went down like a shot under his management and shortly suspended entirely. At the time I sold to Ballou the Harpers were publishing their Weekly Journal of Civilization without cuts, but as soon as I sold, they entered the illustrated list, soon followed by Leslie both building up on Ballou's mismanagement.

"Robert Bonner, then a journeyman printer and a good one too, waited on my New York agent Mr. French and wanted him to back him in starting a paper like the Flag of Our Union. French declined but it was not long afterward when Bonner brought out his New York Ledger, the style being so near like that of my Flag that I bought one on a New York newsstand to satisfy myself as to whether it was the same or not. Ballou sold out to Eliot, Thomas & Talbot the Flag of Our Union and the monthly, the latter only still being in existence.

The Every Saturday was a Boston illustrated journal started a few years ago, but it ran only a short time. The publishers having lost it is stated \$100,000 by their venture.

"When I commenced the publication of the Pictorial, I published a paper of facts and not of fancy as most of the journals are of today. If there was a disaster in midocean I did not have my artists on the spot! My artists and engravers were paid accordingly to the ability with which they performed their work, consequently they did their best. In 1853 the artists of the United States presented me with a solid silver service valued at several thousand dollars."

So ended Mr. Gleason's interview, but due to the many years when the incidents as narrated by Mr. Gleason occurred, he has made a couple of slight errors.

(To be continued)

NEW MEMBERS

- 308 E. Michael Saavedra, 3517 Moss Side Ave., Richmond, Va. 23222
- 309 David A. Adams, 1404 Grove, Burlington, Iowa 52601
- 310 Jack Deveny, 6805 Cheyenne Trail, Edina, Minn. 55435-1158
- 311 Books of Wonder 132 7th Ave., New York, N. Y. 10011
- 312 Frank M. Robinson, 4200 Twentieth St., San Francisco, Calif. 94114
- 313 Gary Frisch, 2908 Mayfair N. Seattle Wash. 98109

NEW ADDRESSES

- 5 Capt. Frank C. Acker, USN (ret.), 2323 North Central Ave., Phoenix, Ariz. 85004
- 1-53 Library-Serials, Michigan State University, East Lansing, Mich. 48824
- 282 Timothy H. Ware, 82 Coyle Ave., Rumford, R. I. 02816
- James D. Thueson, 262 Goodrich Ave., #1, St. Paul, Minn. 55102-2718

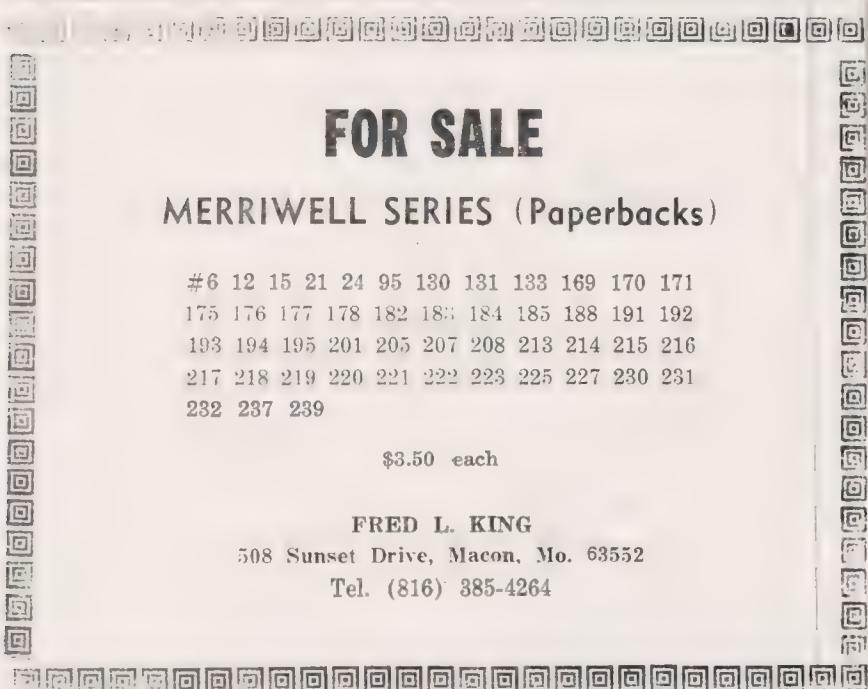
RECENT ARTICLES ABOUT DIME NOVELS, SERIES BOOKS, ETC.

TONIGHT'S SCOOP: NANCY DREW HITS FRANK HARDY WITH FAIRNESS SUIT, by Andrea Rothman. *Wall Street Journal*, Dec. 4, 1986, page 57. Discusses the new Nancy Drew stories being published by Simon and Schuster. Complaints are being received by the publishers for the sexual situations which they feel have no place in these stories. (Article sent in by Jim Deutsch).

CHEAP STORIES: NOTES ON POPULAR FICTION AND WORKING CLASS CULTURE IN NINETEENTH CENTURY AMERICA, by Michael Denning. Article in *HISTORY WORKSHOP*, Issue 22, Autumn 1986, Routledge and Kegan Paul Ltd., Broadway House, Newtown Road, Henley-on-Thames, Oxfordshire RG9 1EN, England £6.45. A very literary article about dime novels concentrating on social attitudes in stories about working girls, tramps and labor unrest as depicted in the stories.

THE SEARCH FOR TOM SWIFT; or, Some Reflections on One of America's Best Known Cultural Heroes, by David K. Vaughan. Article in *EXPLORATIONS* A Journal of Research at the University of Maine, Orono, Maine. An excellent overview of the Tom Swift books with emphasis on their contribution to the creation of interest in science by the young people of the era of their publication.

The SABR REVIEW OF BOOKS (Society of American Baseball Research Inc., P. O. Box 1010, Cooperstown, N. Y. 13326) in its first issue featured a Frank Merriwell Tip Top Weekly for its cover. Also illustrated was a Jimmy Kirkland boys series book. (Sent in by Bob George).



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